

TAIPAS AND THE IGNORANCE

information, genius, all that the past of him has.
made him,—and not his past in this life only, but
in other lives, and again not only his past, but the-
past, the present and the predestined future both
of himself and the world around him are the
determinants of his work. The present actor, poet
or soldier in him is only a separative determination
of his **Tapas**; it is his force of being organised for
a particular kind of action of its energy, a separative
movement of Tapas which is able—and this ability
is not a weakness, a deficiency, but a great power
of the consciousness—to absorb itself in that parti-
cular working to the temporary self-oblivion of the
rest of itself, even though that rest is present all
the time at the back of the consciousness and in.
the work itself and is active or has its influence in
the shaping of the work. This active self-oblivion
of the man in his work and the part he plays, differs
from the other, the deeper self-oblivion, in that the
wall of separation is less phenomenally and not at
all **enduringly** complete; the mind can dissolve its
concentration and go back from its work at any time
to the consciousness of the larger self of which this
was a partial action. The superficial or apparent

man cannot so go back at will to the real
man
within him; he can only do it to some
extent
abnormally or **supernormally** in
exceptional condi-
tions of his mentality or, more
permanently and
completely, as the fruit of a long and
arduous
self-training, self-deepening, self-
heightening, self-
expansion. Still he can go back;
therefore the